

YOUNG PEOPLE'S
ILLUSTRATED
HISTORY OF MUSIC.

J. C. MACY.

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YOUNG PEOPLE'S
HISTORY OF MUSIC

WITH

BIOGRAPHIES OF FAMOUS MUSICIANS

BY

JAMES C. MACY

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PREFACE.

Imagine, if you can, a world without Music! Such a one would be dark and void, and bereft of the Divine blessing; for there is music in everything that makes earth lovely; in everything that the Maker has called good. Mortals are blessed indeed with this divine gift! It is interwoven with our daily toil, our devotions, our pleasures; yea, it is a solace in our sorrows!

Music is a necessity of civilization, and an important factor in the formation of our social structure. It is the most extensively cultivated, and the most generally appreciated of all the arts. Therefore, let us learn its history, as well as the art itself.

This little book has been prepared for "young people," but I think it will be interesting to *all* who choose to take it in hand; or to those who do not wish to study the larger histories, dictionaries, etc. The historical part of the book, though necessarily condensed, deals with all the most important events in musical history; and I have endeavored to use such language as most young readers will understand,

and to explain, by foot-notes, etc., many things that they would *not* otherwise comprehend.

The short biographies of the most famous musical composers have been prepared with care, and from material selected from the most reliable sources. No attempt at analysis has been made; such a course would lead me beyond the limit allotted to this work.

I trust that my readers, old or young, may find pleasant and profitable entertainment in these pages.

JAMES C. MACY.

BOSTON, MASS., Sept. 30th, 1886.

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YOUNG PEOPLE'S HISTORY OF MUSIC.

CHAPTER I.

THE MUSICAL ART IN ITS EARLIEST FORM —
ANCIENT CHURCH MUSIC — FIRST SYSTEMS
OF NOTATION.

ALTHOUGH the most ancient of the earth's inhabitants indulged in song and played upon rude musical instruments, yet it was not until the beginning of the Christian era that music began to grow and develop, and be called an art. It became a part of the ceremonies of the first churches, and, as it thus grew in importance, men saw the necessity of making a regular system of signs, so that all could sing together the same hymn. Music became a written language, we might say. To the church we owe its development, and with the church we must follow its course.

Owing to the low character of the Roman (heathen) festivities, where musical *instruments*

had been used, such instruments were not allowed in the ceremonies of the first Christian congregations. The music consisted of singing *only*. As the churches increased in number and power, however, instrumental music grew into favor.

The singing in these first churches consisted of the *antiphonal*, or *alternate* chant, sung by two divisions, or choirs of people ; that is, one division sang a verse of the psalm, the other division sang the next verse, and so on, alternately. Sometimes a single voice sang a verse, and the people responded.

Some of the oldest church music is called *plain song*, or *Gregorian chant*, and is supposed to have been introduced by St. Gregory the Great (A.D. 590), although this is disputed by some writers.

The most ancient method of writing music, or representing different tones by certain signs (called notation), was probably invented by Alypius for the music of ancient Greece. He used the letters of the Greek alphabet, placed in various positions. Afterwards, another Greek scholar, Aristides, improved this system. The Greek Church also had its way of indicating musical sounds, but it was a very confusing

method and led to much difficulty. At a later date these systems gave place to others, as we shall see.

In mediæval times the general custom was to write signs over the words that were to be sung or chanted ; here is a specimen of such writing :

O h̄ c̄lōr̄ laudātē dēm̄

PROBABLE SOLUTION

Coel - li coel - lo - rum lau - da - te De - um.

These signs written over the words are called *neumes*, (noo-mes), from the Greek word *numa* or *pneuma*, meaning a breath, and were in use until the latter part of the 12th century, taking on various shapes and gradually approaching the finally adopted system of notation.

Hucbaldus, a monk of St. Amand in Flanders, at the end of the 9th and at the beginning of the 10th centuries, invented the next system of notation. This consisted of a ladder of letters like the following :—

A	a			
G	da	te	rum	
F	Lau	mi	de	
E	do		e	
D			coelis	

These Latin words are : *Laudate Dominum*

de cœlis — “Praise the Lord of Heaven.” You observe that the syllables are placed in different positions on the “ladder” in order to give each its proper tone. This division of syllables was the chief objection to the system; and another difficulty was the doubling and trebling of the vowels when there happened to be two or three tones to one syllable. However, the scale consisted of only four or five tones, and so the singers, or chanters, managed to perform the service very creditably, no doubt.

The next musical system in order of date was the hexachord, a series of six tones, indicated by letters and syllables on lines and spaces. The scale, of course, was quite limited. It is said that Guido Aretino, or d’Arezzo, a monk in the Benedictine monastery at Pomposa, Italy, in the 11th century, invented this system; but some writers dispute this claim and give the credit to early English scholars.

The syllables used in the hexachord system were, *Ut, Re, Mi, Fa, Sol, La, and Sa*; and these were taken from the lines of a hymn to St. John the Baptist, thus:—

<i>Ut queant laxis</i>	<i>Solve polluti</i>
<i>Resonare sibris,</i>	<i>Labia reati,</i>
<i>Mira gestorum</i>	<i>Sancta Johannes.</i>
<i>Famuli tuorum:</i>	

UT que - ant la - xis RE - so - na - re fi - bris,
Mi - ra ge - sto - rum FA - mu - li tu - or - um,
SOL - ve pol - lu - ti LA - bi - i re - a - tum.
Sane - te Jo - an - nes.

Guido d'Arezzo also adopted, about this time, a system of writing signs upon colored lines, so that the eye could distinguish the position of a sign or tone very readily. But this method was not long in use.

It soon became plain that some method of time division or measurement should be adopted. Before this period there had been no time-measurement, no rhythm, in music; only an accent upon certain words and syllables of the chant; for the neumes were merely signs of intonation. Finally, in the beginning of the 13th century, Franco de Colona* proposed and

* Franco of Cologne; called by some, Franco of Paris. The place of his birth has not been ascertained. He is supposed to have been a scholar of the cathedral of Liege.

arranged a plan of notation and time-division in music, which was probably the foundation of all that was afterwards accomplished. The staff consisted of four lines, and the notes were like these :—



The *long*, the *breve*, the *semi-breve*.

In course of time the number of musical figures was increased to six, as follows :—



1, the *double long*; 2, the *long*; 3, the *breve*; 4, the *semi-breve*; 5, the *minim*; 6, the *semi-minim*.

Towards the middle of the sixteenth century, notes were formed *round*, and continue in this shape at the present day.

Mensural music (music divided into measures and time-beats) began to receive attention during Franco's time, for his writings and inventions had their effect. Indeed, Dr. Ritter says, in his "History of Music," that "the importance of Franco's teachings cannot be too highly estimated; we are even justified in dating from his time the real beginning of *contrapuntal* art." *

* Contrapuntal art is the art of writing "point against point"—or *counterpoint*—several voices or parts moving together in harmonious order. Notes were often called *points* by old writers.

Mensural music, as explained by Franco, was generally introduced by church singers and theorists, and a difference was observed between mensural music and the old *Gregorian chant*, or *plain song*. The music of hymns and chants began to be written in parts for two or more voices, and musical sounds were more agreeably blended or harmonized.

It took several centuries of patient labor and experiment to bring all this about. Those old monks, who studied and worked with such devotion and industry, did not dream that they were sowing seed which should grow into such beautiful art-forms and become the source of so much delicious enjoyment.

CHAPTER II.

FOLK-SONG—TROUBADOURS AND MINNESINGERS.

All nations, from the earliest times, have had their own peculiar songs—*folk-songs*, or people's songs, we call them — beginning, nobody knows where or how, but seemingly coming from the very depths of the human heart. These songs express the emotions of the people, as produced by occurrences in every-day life, or by certain national events.

"There is no doubt that the ancient nations — the Hebrews, the Greeks, the Romans, etc.— possessed many folk-songs ; yet none of them, as far as we can judge, have come down to us ; and, although it is presumed that some of these songs found their way into the Christian church, history fails to give any distinct proof of it." *

The folk-song † and the Gregorian song, or chant (mentioned in the preceding chapter), constitute the foundation of our musical art. Early composers made some of the folk-songs the themes (or subjects) of very elaborate and

* Ritter.

† In German, *volkslied*.

important compositions, and in many ways can we trace the development of art-form back to the old folk-song.

The melodies of the folk-songs of the middle ages have not all been preserved, though we find the words of some of them in old chronicles, especially of the German and French.

In the twelfth century, one class of folk-song was composed and sung by the *troubadours** of France, Italy, and Spain, and by the *minne-singers*† of Germany. The troubadours were young men of high degree, often knights, who composed and sang their own songs, (nearly always love-songs addressed to some fair lady). “Gayety, or joy, was a state of mind regarded by the troubadours as corresponding with that of religious grace. The end of their profession was the service of religion, honor, and woman, in deed and in song. One of their mottoes was, ‘Love and religion protect all the virtues’; another ran, ‘My soul to God, my life for the king, my heart for my lady, my honor for myself.’

“The troubadour most esteemed was he who could invent, compose, and accompany his own songs; but those who were unable to play the

* From the Provençal (French) *trobar*, to invent or find.

† Love-singers, (German).

instruments of the period—the harp, lute, viola, or citara (the ancient Irish rota or crowth)—were accompanied by a salaried minstrel ; in the South, these minstrels were termed jongleurs, or violars. If a troubadour was not gifted with a fine voice, he employed a singer to perform the songs which he could create, but not sing.”*

From place to place, from court to court, the troubadour traveled and sang, and was held in high estimation, even by crowned rulers ; indeed, some of the nobles and kings themselves practised the troubadour’s art of writing verses and composing melodies.

The *minnesingers*, who flourished in Germany, composed and sang their songs in the Swabian dialect (then the court language), playing their own accompaniments on a viol. The minnesingers employed a charming variety of tunes in different metres, while the troubadours nearly always sang in the same rhythm and adapted their melodies to it.

The art of these troubadours, minstrels, and minnesingers, called the *gay science*, was brought to Europe from the East, probably by way of Spain, and its duration was about two hundred years (from 1090–1290), the period when East-

* Fanny Raymond Ritter, “Essay on the Troubadours.”

ern customs began to influence and give tone to those of western Europe, and while chivalry began to redeem men from barbarism. Warton in his "History of English Poetry," says of the troubadours: "They introduced a love of reading, and created a popular taste for poetry. Their verses became the chief amusement of princes and feudal lords, whose courts had now begun to assume a great brilliancy."

In Germany, some time after the passing away of minnesinging, there arose a class of singers known as the *meister-singers* (master-singers), an association or *guild* of villagers, tradespeople, etc. No one could be admitted to this society unless he had invented a new style of rhyme. The headquarters, or chief place, of this guild was at Nuremberg. Hans Sachs, a shoemaker of that town, was one of the most celebrated meister-singers, and there have been a number of poems, stories, and an opera written, with Hans Sachs for the subject. These meister-singers, however, did nothing to benefit the musical art, and were in no wise as interesting as their predecessors, the troubadours and minnesingers.

CHAPTER III.

THE FLEMISH SCHOOL—SCHOOL OF THE NETHERLANDERS.

For more than a century after Franco's teaching, music remained in nearly the same condition; the crusades, which occurred at about that time, occupied the attention of European nations, and we find no important musical discovery or theory of that period, although we know of several writers who attracted attention, but who failed to improve on the systems already established.

We pass on to the close of the fourteenth and beginning of the fifteenth centuries, when new forms and values of time in music were fast growing into *contrapuntal* art,* and when (in 1502) the invention of printing music-notes † with metal types helped to spread a knowledge of the art, and aided composers in bringing their works to the notice of the people.

* See definitions, page 12 in foot-note.

† The inventor of music-types was Ottavio Petrucci, of Fossombrone, Italy.

We shall describe the manner of printing music, in a chapter further on.

In France, Italy, Germany and England, were writers and composers who did much at this time toward perfecting the art of counterpoint; but the French and Flemish (Dutch) schools—methods, style—were the most celebrated, having several distinguished composers who wrote at different periods between the years 1420 and 1520, or thereabouts. The most celebrated of these were William Dufay, Johannes Okeghem (or Ockenheim), Josquin des Pres, and Adrian Willært. Their works were chiefly masses, motets, etc., for the use of the Catholic church, and the oldest specimens of this style of musical composition are in the pope's chapel at Rome, and were written by Dufay, who was a tenor singer in the Sistine chapel from 1380 to 1432. His compositions are remarkable specimens of counterpoint as it appeared in those early days.

A very celebrated composer and teacher of the Flemish school, after Dufay, was Okeghem. We have no reliable date concerning his birth, but it was probably as early as 1415. He was at one time a singer in the Antwerp cathedral, and, after giving up his position there, entered

the service of the king of France. He is said to have served three kings of France, in forty years, and lived to be nearly one hundred years old.

Okeghem was one of the greatest masters of *canon** and counterpoint. He was, perhaps, the most celebrated teacher of his time, as pupils were so anxious to learn of him that they came from all parts to enjoy his instruction.

The next great composer of the Flemish school, or school of the Netherlanders, as it is called, was Josquin des Pres.† He was the greatest genius of all the early writers, in fact, and his compositions were used in preference to those of all other musicians at that period. Martin Luther very much admired Josquin's music. It is related that Luther once said, after hearing one of Josquin's compositions performed, "He makes the notes do as *he* pleases; most other composers have to obey the notes."

Josquin was a singer in the pope's chapel at Rome from 1471 to 1484. He was at the court of Louis XII of France, in 1497; but afterwards,

* A composition for two or more parts or voices, the parts commencing one after another, and imitating each other. The word is derived from the Greek, and means simply law or rule.

† Born in the year 1445; died at Condé, 1521.

it is said, he entered the service of the Emperor Maximilian.

Adrian Willært* was another composer and teacher of music, whose influence later in the period of which we are writing, was great and beneficial. He was director of music in the church of St. Mark, at Venice, in the year 1527.

Two great masters, Palestrina and Orlando di Lasso, who received their knowledge through the Flemish and French schools, I shall notice further on, in the chapter devoted to Italy.

The composers of the Flemish school, who taught and wrote during the period when the Netherlanders were taking the lead in musical learning, and were teaching other nations, brought to a high standard the forms in music known as *counterpoint*, *canon*, and *fugue*.† A broad basis was laid, on which all musical progress rests, and on which the greatest musical compositions have been built. The use of movable metal types made music-printing cheaper than the old way of printing from wood.

* Born in the year 1490; died in 1562.

† Pronounced *f-yoog*; from the Latin word *fuga*, flight. One voice or part in a fugue is followed closely by another, taking "flight." In the early days of music, *canon* and *fugue* were the same, but musicians now treat them as separate forms.

The invention soon became generally known and used, especially in Germany ; and, as a result of all this, the different masses,* motets,† and chansons ‡ of the masters were speedily placed before a music-loving people.

And now, before proceeding further with our history proper, let us, in the next chapter, see how music was and is printed.

* The music which accompanies the ceremony of the Catholic church.

† Short, musical composition with Scriptural words.
(*Italian.*)

‡ Songs (*French.*)

CHAPTER IV.

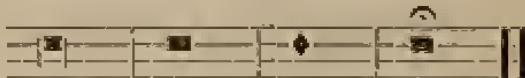
MUSIC PRINTING.

In 1503, Ottaviano Petrucci, (born at Fossombrone, Italy, in the year 1466), established a printing press at Venice, where he published some masses. He afterwards removed to Fossombrone, where he obtained a patent from Leo X for the invention of movable metal types for printing music. Before this, music had been printed from engraved wooden blocks, and the characters appeared very rough and indistinct. Here is a specimen of printing before Petrucci's invention, taken from a book printed by Wynkin de Worde, at Westminster, England, in 1495:—



In another old book, printed with movable types, the notes were slightly improved, and the printer thought it necessary to prefix an explanation of the types he employed, which he does in the following words: "In this booke is contayned so much of the order of Common Praier

as is to be song in Churches, wherein are used only these iiiij. sortes of notes : —



The first note is a strene note and is a breue, the second note is a square note and is a semibreue, the iiij. a prycke and is a mynymne. And when there is a prycke by the square note, that prycke is half as muche as the note that goeth before it. The iiij. is a close, and is vsed at only y^e end of a verse."

The invention of Petrucci aided printers in making clearer and handsomer looking impressions, and the movable types soon grew into favor everywhere.

At first, all music-notes were printed separately ; that is to say, all the notes in a measure, no matter how many, or of what value, were distinct, like these : ♩ ♪ ♫. About the year 1660, John Pleyford (English) invented what he called the new "tied note," on this principle :

♩ ♩ ♫ which made music appear neater to the eye, and easier to read. Other improvements were made, from time to time, and the process of printing music from types became general in all the enlightened European nations.

At the commencement of this present century, new and more graceful shapes were given to the notes printed from types; the art progressed, and to-day the business of music-printing is an important one.

There are two processes of printing music now in general use, the engraved plate process and the type process. The plates on which music-notes were at first engraved (in the seventeenth century), were made of copper, and were expensive. The plates used to-day are of a composition of metal, containing tin. Engraved notes are, by some, considered more elegant than those produced by types; the curved lines and marks of expression used in music are often plainer, and more correctly placed, in engraved plates; but the "words" of a song or other vocal piece never look well in this process.

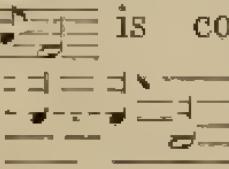
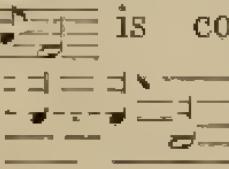
The notes and other characters in engraved plates of the present time are made with "punches" of the shape required. This is not strictly engraving, and is not to be compared with the old, laborious way. The process of printing from these plates is a slow one, and when many copies of a piece are to be rapidly printed, the type process is used. An engraved plate cannot be used on a steam press; there is

a special kind of press, worked by hand, on which the plates are placed.

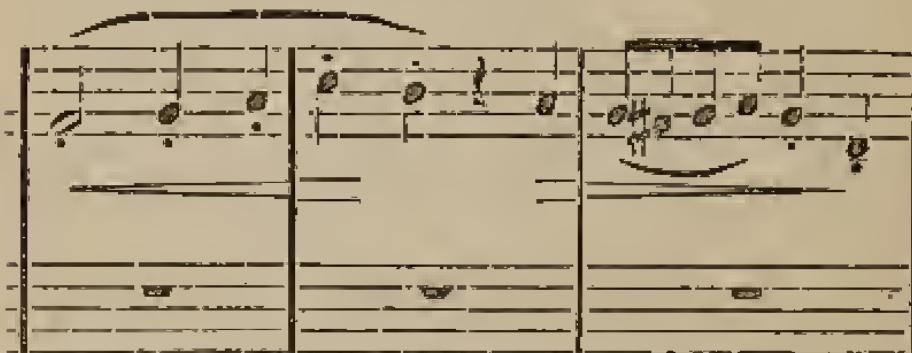
The process of printing from type is as follows: Music types are "set up" or placed together to form the desired pages of music, and *stereotype* or *electrotype* plates are made from them. *Stereotyping* is done by taking a mould or impression in either plaster or clay, from the type that is "set up" to form the page. Melted metal is poured into this mould, making an exact copy of the type-page, all in one solid plate.

Electrotyping consists in taking a mould in wax instead of plaster or clay. A delicate film of black lead (*plumbago*) is formed on the mould, in order to conduct electricity; the mould is then put into a solution of sulphate of copper, and a current of electricity from a dynamic-electro machine is kept constantly passing through the solution for two or three hours, which causes a deposit of copper on the mould. When sufficiently thick, the "shell" of copper is removed from the mould, and placed face downward on a level surface, and molten metal poured on, to give the plate thickness and strength. The plate is then shaved to an even thickness and made ready for the press. Electrotyping costs a trifle more than stereotyping, but will wear more than twice as long.

Music is not printed direct from the type, on account of the high cost of music type, and for the reason that, when plates are made, any number of editions can be printed without any further expense or delay except for press work. Electrotypes or stereotype music plates are put on ordinary printing presses, and printed by steam the same as plain book work. The music and words which are to appear in the printed page, appear in the plate as a raised surface; rollers which are covered very evenly with ink are rolled across the plate, leaving ink on the raised characters; a sheet of paper is then pressed on, and the ink adhering to the sheet produces the printed page. After the plates are made ready, the whole operation, except feeding the sheets to the press, is done by steam power, and at a considerable speed; and as presses and paper are both made large, a great many pages are printed on one sheet, making the cost of printing very low.

A page of music type consists of a great many small pieces, joined together to represent continuous lines and characters. For instance, this group of notes  is composed of twenty-four pieces, thus:  When a font of type is

new, the joints are not noticeable ; but the sharp corners of the type very quickly become worn, and this worn type must be replaced by new, or the quality of the work deteriorates. The skill and judgment shown in allotting the proper space between the notes, the breaking of joints, the length of stems, and general care bestowed, all contribute to the desired end. Below is given an exact fac-simile of a few measures taken from a book recently issued : —



Here is the same, set in a different style of the art : —



The preceding illustrations show the difference between the high and low grades of music typography at the present time.*

* The foregoing facts relating to the stereotype and electrotype processes, are taken by permission from "Music Typography," by F. H. Gilson of Boston.

CHAPTER V.

THE MADRIGAL.

From the school of the Netherlanders let us pass to the music of other European nations, as it appeared at the period when Adrian Willært (mentioned in a previous chapter) was the most influential teacher and composer that the Flemish school had produced.

These Dutch masters had taken the lead in music for more than a century, and the musicians of the Netherlands were found in control of the chapels and church choirs throughout Europe. But the cultivation of the art had not been neglected in England, France, Spain, Germany, and Italy, during all this time. In England, vocal and instrumental music had been studied with care ; counterpoint was well understood ; and, as early as 1420, there were able composers in that country, the most famous being John Dunstable. Many fine motets, anthems and chants were composed by English musicians, such as Thomas Tallis, William Bird, Thomas Morley, and others.

The beginning of the sixteenth century, therefore, saw the art of music very well advanced in Europe; the writers of the times took special delight in the study of part-writing, or in arranging melodies to be sung by several voices, all harmonizing and blending in the most pleasing way. In short, as an English writer has said, "We find, at this period, science and popular melody working together for a common purpose." The result of this was the *madrigal*, a much admired form of polyphonic * composition, which originated in the Flemish school (Adrian Willaert probably being the composer who first gave it artistic attention), and which found great favor also in Italy. The Flemish and Italian madrigals, finding their way into England, flourished there with greater success than in any other country.

The *madrigal* † is the folk-song in a very artistic dress, combining counterpoint, fugue, etc.,

**Polyphonic*, a term given to all compositions consisting of a number of parts.

† There is a difference of opinion as to the origin of this word. Webster's definition is as follows: "*Madrigal*, a word derived from *mandra*, a flock, a herd of cattle." Hence the madrigal would seem to be a pastoral, or "country" folk-song.

and is generally written for five and six voices. The words usually express hopes, griefs, desires, love, according to the poet's fancy, and are set to very simple yet expressive melodies, "treated" (as musicians say) in the contrapuntal manner, which we have explained. Some of the old English and Italian madrigals are very beautiful and expressive; some of them quaint and curious; all of them very interesting to the lover of music.

In a book of madrigals published by Archadelt, at Venice, in the year 1538, there are some very lovely specimens of this style of composition. The volume is in the British museum, among other rare and interesting books. One of the old madrigals in that collection is by Archadelt himself, and we here give a portion of it.

IL BIANCO E DOLCE CIGNO.

(THE WHITE AND LOVELY SWAN.)

The musical score for "IL BIANCO E DOLCE CIGNO" features two staves. The top staff is in G major and the bottom staff is in F major. The lyrics are: "Il bian - eo e dol - ce cig - . no can - As sings... the white swan, dy - - ing on". The music consists of several measures of vocal parts, with the top staff likely representing a soprano or alto part and the bottom staff a bass or tenor part. The notation includes various note heads and stems, with some notes connected by horizontal lines.

The image shows three staves of musical notation. The top staff has a soprano vocal line with lyrics in Italian and English. The middle staff has a basso continuo line with bassoon and cello parts. The bottom staff has a basso continuo line with organ or harpsichord parts. The lyrics are:

tan - do mo - re et io pian - gen - do giun - .
Co - mo's green shore, So doth my sad soul, with

ge al fin del vi - ver mi - o, et io piangen -
sigh-ing and cry - ing, once more her plaintive song

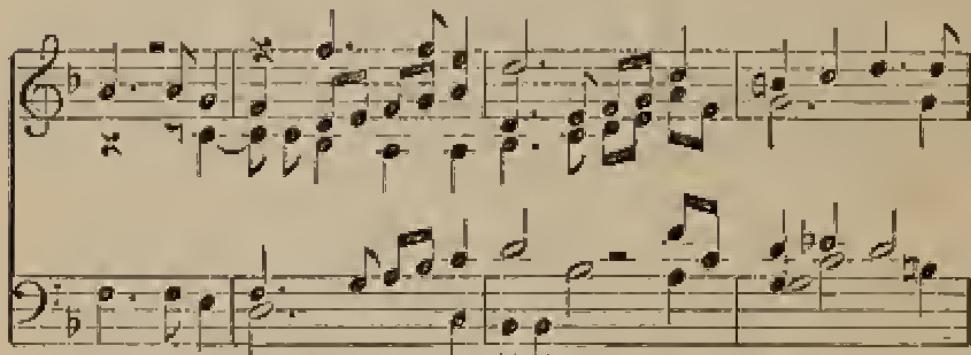
do giun - ge al fin del vi - ver mi - o.
raise, her song till life . . . is o'er.

In England the madrigal became firmly established ; it formed a national " school " or style of music, and the English madrigals are not surpassed by those of any other country. Thomas

Morley, Michael Este, Weelkes, John Benet, Hilton, Wilbye, Orlando Gibbons, Pierson, George Kirbye, William Bird, and Richard Edwardes, wrote some fine madrigals, which are much prized by English people and by musicians generally. Here are several good examples from the compositions of those old authors: —

THE SILVER SWAN.

By ORLANDO GIBBONS, A.D., 1593.



Leaning her breast against the reed-y shore,



Thus sang her first and last, and sang no more. etc.

NOW IS THE MONTH OF MAYING.

THOMAS MORLEY, 1595.

Now is the month of May - ing, When mer-ry lads are
play - ing, Fa, la, la, la, la, la, la, la, la, etc.

THE FALLING OUT OF FAITHFUL FRIENDS.

By RICHARD EDWARDS, 1560.

The fall - ing out of faith - ful, etc.
The fall - ing out
The fall - ing out of faith - ful

The musical notation consists of two staves. The top staff is in G clef, common time, and the bottom staff is in F clef. The lyrics are: "friends Re - new - ing is of love." An "etc." is written above the treble clef staff.

HOW MERRILY WE LIVE.

By MICHAEL ESTE, 1600.

The musical notation is in G clef, 2/2 time. The lyrics are: "How mer - ri - ly we live that" followed by a repeat sign, and then "How mer - ri - ly we".

The musical notation is in G clef, 2/2 time. The lyrics are: "shepherds be, that shepherds, shepherds be, How mer - ri - ly we" followed by a repeat sign, and then "live that shep - herds be, How mer - ri - ly we" followed by another repeat sign, and finally "How mer - ri - ly we live that shepherds be."

Musical notation for a roundelay tune. The music is in common time (indicated by 'C') and consists of three staves. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The lyrics are: "live that shepherds be, that shepherds live that shepherds be, that shepherds live that shepherds be, that shepherds How mer-ri-ly we live that shepherds be, that shepherds". The notation includes various note heads (solid black, cross-hatched, solid white) and rests.

Continuation of the musical notation for the roundelay tune. The lyrics continue: "be, Roundelay, Roundelay, Roundelay, Roundelay, etc. be, Roundelay, Roundelay, Roundelay, Roundelay, be, Roundelay". The notation shows a continuation of the three-staff format with common time.

FLOW, O MY TEARS.

By JOHN BENET, A.D., 1598.

Musical notation for the song "Flow, O my Tears!" by John Benet. The music is in common time (indicated by 'C') and consists of four staves. The top staff uses a soprano C-clef, the second staff an alto F-clef, the third staff a bass G-clef, and the bottom staff an bass G-clef. The lyrics are: "Flow, . . . O my tears! Flow, Flow, O my tears! and . . . cease . . . Flow, . . . O my tears! . . . and". The notation includes various note heads and rests, with some notes connected by horizontal lines.

Flow, O my tears! Flow, O my tears! Flow
 O my tears! and cease not; and cease not;
 not; Flow, O my tears! and cease not; Flow, O my
 cease not; and cease . . . not; Flow, O my

... O my tears! and cease . . . not, etc.
 ... Flow, O my tears! and cease not; etc.
 tears! Flow, O my tears! and cease not; etc.
 tears! and . . . cease . . . not; etc.

We find the madrigal mentioned in Shakespeare's plays; indeed, it was during his time and

in the reign of “good Queen Elizabeth” that it began to flourish in England. The glees, catches, rounds, and several other styles of vocal music, which seem to be peculiarly English, have grown from the madrigal, and have become well known in our own country, the English glees and “part-songs” being favorites with many singing-societies. A good description of the madrigal, and the necessary “varietie” in its construction, is thus given in the quaint old way by Thomas Morley, who, writing in the year 1597, tells us that,—

“ As for the Musieke, it is next unto the Motet, the most artificiall and to men of Understanding the most delightfull. If therefore you will compose in this Kind you must possesse your selfe with an amorus humor (for in no coposition shall you proue admirable except you put on, and possesse your selfe wholy with that vaine wherein you compose) so that you must in your Musicke be wanering * like the wind, sometime wanton, sometime drooping, sometime graue † and staide, otherwhile effeminat, you may maintaine points and reuert ‡ them, vse triplaes,§ and shew the uttermost of your varietie, and the more varietie you show the better shall you please.”

* Wavering. † Grave. ‡ Reverse. § Triplets.

CHAPTER VI.

ITALY — PALESTRINA — ORLANDO DI LASSO —
ITALIAN MASTERS.

Italy has always been called the “source of art.” We have seen that Gregory, Guido and Huebaldus were the first to advance the musical art an important step, while Petrucci, in a later time, brought forward the means of printing music from movable types; but for two centuries or more, from the thirteenth to the sixteenth, at least, the Flemish and French made the most important advances, and their composers and singers were found in all the Italian churches.

Toward the middle of the sixteenth century the Italian schools again came prominently forward. The oldest is that of Rome; the next that of Venice; while Naples and Lombardy follow. These different “schools,” founded, of course, upon the Flemish, became much celebrated in all branches of the musical art.

Probably the first Italian composer who became a real master of counterpoint was Constanzo

Festa, who was a singer in the Sistine Chapel at Rome in 1517, and who during his life was very much esteemed and beloved, as man and musician.

Giovanni Pierluigi da Palestrina was at the head of the school in Rome. The date of his birth has been placed in the year 1524, but there seems to be no certainty with regard to this. We may conclude that, as his name implies, the *place* of his birth was Palestrina — *da* (of) Palestrina. He was a pupil of Claude Goudimel, a French master.

About the year 1555 he was admitted as a singer into the Pope's Chapel at Rome; at the age of thirty-three he was elected chapel-master of the church of Santa Maria Maggiore, in the same city; in 1571 he was appointed chapel-master at St. Peter's; and he died in the year 1594.

Palestrina's music was composed chiefly for the Church of Rome — masses, motets, etc.; and the number of his compositions is very great; in the list there are ninety-three *masses* alone!

"In Palestrina's works Catholic church music found its greatest and purest revelation," says Dr. Ritter; "they mark the culminating point, and at the same time the close, of a great and unique epoch in our musical art."

And now we come to one who was the greatest of all the masters of the sixteenth century, and who seemed to combine in his great gifts all the best musical elements of each European nation, so that he could not be called specially Italian, German, or French composer. Orlando di Lasso, or Orlandus Lassus, was born at Mons, in Hainault, in the year 1520. At the age of seven he began his education, and a year or two later exhibited a fondness for music, which he soon understood. He joined the choir-boys in the Cathedral of St. Nicolas, in his native town, and was three times stolen or kidnapped on account of his fine voice. Some of the historians tell us that it was a common thing for young singers to be forced away from their parents and kept in the service of princes. Twice his good parents sought and found him; but the third time he desired to remain with Ferdinand de Gonsaga, who took him to Italy. Here he received a fine musical education, and finally went to Rome, where he taught successfully, and where he was chapel-master at the Church of St. John Lateran, when only twenty-one years of age. Albert V, of Bavaria, called him to Munich in 1557, where he was chapel-master at the court until the time of his death, which took place in 1594.

Orlando di Lasso was the greatest musician of his time ; none of the masters who lived during the same period had such a great will, such a clear mind, or such a mastery of all that belonged to his art. He was seldom unsuccessful in his compositions, and equally great both in the lyric * and epic † styles. He composed more than seven hundred different works, which included masses and motets for the church, and songs, madrigals, etc., in Latin, Italian, German and French. A statue in honor of this famous old composer has been erected at Mons, his birth-place.

Cyprian de Rore was another eminent musician of this period, and was like Orlando di Lasso in some respects, though not his equal in genius.

Until the beginning of the present century, the schools of Italy were superior to any other in Europe ; in singing, especially, the Italians excelled, and the number of excellent singers that they have produced can scarcely be reckoned.

Beside the old masters already mentioned, who taught and wrote in Italy, there is a long list of

* Drama and music combined. Opera.

† Illustrative of events.

eminent composers, teachers and performers (some of them great masters), of whom Italy may justly be proud. *Gabrieli*, Monteverde, *Allegri*, *Freseobaldi*, *Lulli*, *Stradella*, *Scarlatti*, *Marcello*, *Astorga*, *Durante*, *Pergolese*, *Jomelli*, *Piccini*, *Salieri*, *Clementi*, *Cimarosa*, *Cherubini*, *Spontini*, *Paganini* (the great master of the violin), *Rossini* (see page 99) *Donizetti*, *Bellini* and *Verdi* (see page 129) the great composers of operas,—all these are famous in musical history.

CHAPTER VII.

FRANCE AND SPAIN.

France, at the revival of the arts, towards the close of the fourteenth century, followed the example of the Flemish, and was ably represented by Du Fay, Regis, Caron, Binchois and other French musicians. The eminence of the French school lasted during the reign of Francis I; but the religious troubles, which began about the year 1550, and during which there were bloody wars and destruction or profanation of churches, as well as the death of many master-musicians, very nearly crushed the musical art in France, so that, at the end of the reign of Henry IV there was a very gloomy prospect. Louis XIII was fond of music; but Cardinal Richelieu, who was really the ruler, did not patronize it. In fact, for more than a century music was generally neglected in France.

At length the reign of Louis XIV commenced, when that prince, who was passionately fond of music, and sang and played well on the guitar, patronized the art which he himself loved so

much. Lulli, a Florentine, introduced music into France as it then existed in Italy; and it seemed to receive a new existence. It was re-established in the churches, the theatres and concerts; and since that time it has been constantly cultivated with more or less success.

The greatest glory of the French musicians is in dramatic music. They were not precisely the inventors of it, but, by borrowing the dramatic melody of the Italians, and combining it with that of their own nation, they formed a melody peculiar to themselves, and of an excellent character; and, by applying this to well-imagined and well-written poems, they have produced a style of lyric drama that has been much celebrated.

Lulli, Boieldieu, Auber, Méhul, Hérold Halévy and Berlioz were celebrated French composers of opera; and those now living, who are famous for their operatic works, are Charles Gounod and Ambroise Thomas. The most noted French musical theorist and scholar was Jean Philippe Rameau.

Spain has never been famous for its musicians; indeed, musical culture of the higher order seems to have been entirely neglected since the sixteenth century. In those early times there were

some excellent Spanish singers and composers in the Pope's Chapel at Rome. The Spanish people are possessed of a poetic nature, and have shown great talent for music, and it is surprising that so little has been accomplished by them in this art. We can mention only one Spanish musician who acquired anything like eminence — Cristofano Morales, who was born at the beginning of the sixteenth century. He was admitted as a singer in the Pope's Chapel in 1540, and composed a number of masses and other pieces for the church. Escobedo and Vittoria were also good musicians, but Morales was the representative of Spanish composers.

The species of music in which the Spanish most delight is the romance; they have several beautiful compositions of this kind. The guitar is the instrument most generally employed to accompany the voice; this instrument is quite as national as their beads and their chocolate, and is to be found in every house. The Spanish guitar is constructed with double strings, each pair being tuned in unison, with the exception of the lowest, which are tuned in octaves. All play the guitar, and all have a tact in playing it. The song of the Spaniards is full of feeling; their style of music is pleasing, but variable.

CHAPTER VIII.

GERMANY — THE LIED — MARTIN LUTHER AND
THE CHORAL.

The origin of the German schools is considered to be as ancient as that of the Flemish ; several German masters flourished at the same period with the French and Flemish ; but the wars which devastated Germany during the latter part of the sixteenth and the beginning of the seventeenth century, and particularly the terrible *thirty years' war*, during which five great armies overran that unhappy country, carrying desolation and havoc in every part of it, — all this trial destroyed the arts, which can only flourish in the bosom of peace and happiness. It is certain that at this period the school of Germany was greatly inferior to that of Italy ; it even appears that the French school began to revive before that of Germany. It seems not to have been till about the end of the seventeenth century that Germany received a marked impulse from the works of Keiser, the first German composer who, after the renovation, showed an original and superior talent.

Reinhard Keiser was born in 1673, in a little village near Leipzig. His father was a fine musician, and taught him the elements of music; and at the age of nineteen the boy was skillful in composition, and wrote the music to a pastoral.* At this period, 1692, German opera began to have a style of its own. Keiser showed great originality, and assisted much in founding the German school of operatic composition. It was in this branch of the art that Keiser gained celebrity, and for forty years he was a beloved composer. He died in 1739. (The other German masters will be mentioned in our "Biographies.")

The German *Lied* † (song) is developed from the folk-song, and consists of the sacred, or choral (hymn-tune), the secular, the national (patriotic) and the humorous, styles. The German people love to sing; they sing at their work as well as at church; and their *Lied* often takes the character of a "home-song," full of pathos and honest feeling. The *choral* (hymn) originated in the reformed church of Germany. Martin Luther wrote many hymns or chorals, which were more inspiring and more vigorous than the old church music. It is the choral, indeed, that aided the

* A simple description of rural or country scenes.

† Pronounced *leed*.

rapid spread of those new ideas which Luther and his earnest followers gave to the world.

Luther's relation to the music of the reformed church was a very marked and important one. "I wish," he said, "after the example of the Prophets and ancient Fathers of the Church, to make German psalms for the people; that is to say, sacred hymns, so that the word of God may dwell among the people by means of song also."

Luther's greatest hymn is "*Ein feste Burg ist unser Gott*" ("A strong fortress is our God").

CHORAL.

EIN FESTE BURG IST UNSER GOTT.

M. LUTHER, 1529.

The musical score consists of three staves of music in common time, key signature of one sharp (F major), and treble clef. The lyrics are integrated into the music, appearing below the notes. The first two staves begin with a single melodic line, while the third staff begins with a bass line.

God is a eas - tie and de-fence. When trou-bles
He'll help and free us from of - fence, And ev - er

and dis - tress in - vade. Our an - cient en - e - my,
shield us with his aid.

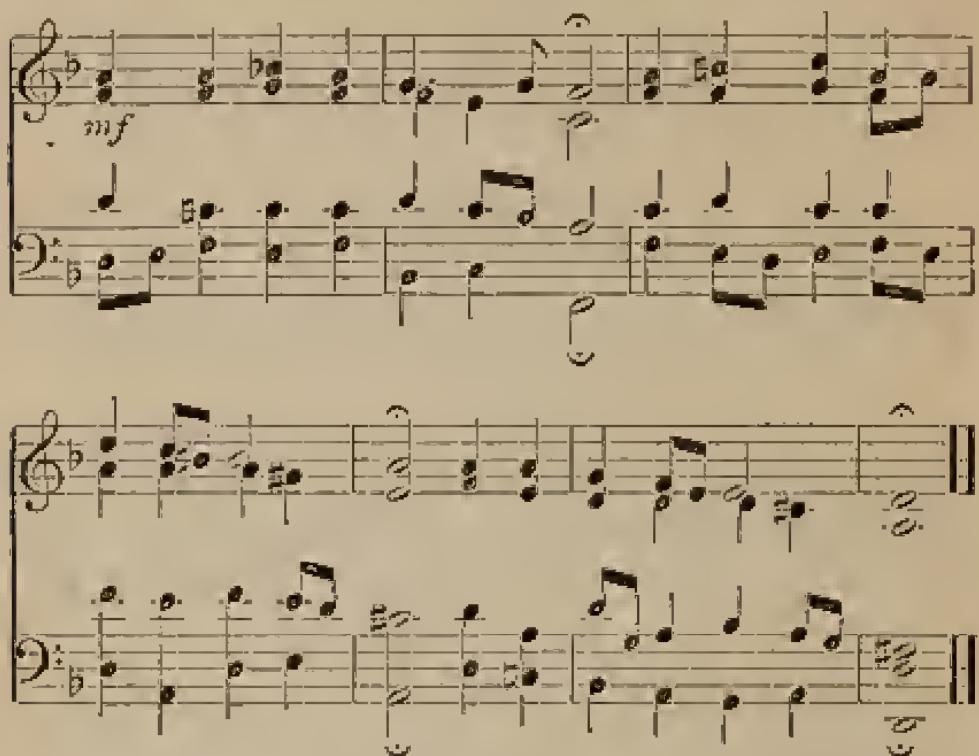
A musical score consisting of three staves of music. The top staff is for the soprano voice, the middle staff is for the piano, and the bottom staff is for the bassoon. The music is in common time and major key. The lyrics are as follows:

ear - nest is in mind, His strength he now pre-pares, With
might and sub-tle - ty ; On earth is none so strong as he.

CHORAL.

By JOHANN SEBASTIAN BACH, 1703.

A musical score for a chorale, featuring two staves of music. The top staff is for the soprano and alto voices, and the bottom staff is for the bass and tenor voices. The music is in common time and minor key. The score includes dynamic markings: "1st time p" and "2nd time ff".



The progress of music has been steadfast and consistent in Germany, until now, in our modern times, it is at the head of all schools; indeed, German composers, since the time of Bach and Handel, seem to have produced the most important works.

Of the great German masters we shall speak in the "Biographies of Famous Musicians." (See page 61)

CHAPTER IX.

MIRACLE PLAYS—PASSION MUSIC—ORATORIO.

“Miracle Plays,” “Mysteries” and “Morali-ties” were very popular throughout Europe in the thirteenth and fourteenth centuries. They consisted of representations of incidents and scenes from the Holy Scriptures (such as the life of Christ, the lives of celebrated saints, etc.), by singing and acting. These plays did more towards making the people familiar with the great events of Scripture, than could have been done by simple teaching or narrative.

The history of the Passion of our Lord became a favorite subject in these performances; and, as time passed, the Passion music grew into a more elaborate and artistic form.

The history of the Passion of our Lord has formed part of the service for Holy Week in every part of Christendom from time immemo-rial; and though, no doubt, the all-important chapters of the Gospel in which it is contained were originally read in the ordinary tone of

voice, without any attempt at a musical recitation, there is evidence enough to prove that the custom of singing it to a peculiar chant was introduced at a very early period.

Certainly, since the beginning of the thirteenth century, and probably from a much earlier period, it has been the custom to sing the music of the Passion in the following manner. The text is divided between three ecclesiastics,—called the “Deacons of the Passion,”—one of whom chants the words spoken by our Lord, another the narrative of the Evangelist, and the third the exclamations uttered by the Apostles, the crowd, and others, whose conversation is recorded in the Gospel.

Until the latter half of the sixteenth century the Passion was always sung by the three deacons alone. Still, the members of the pontifical choir believed it possible to improve upon the time-honored custom; and, in the year 1585, Vittoria produced a very simple setting of those portions of the text which are uttered by the crowd, the effect of which, intermingled with the chant sung by the deacons, was found to be so striking, that it has ever since remained in use.

The German composers in the sixteenth century began to devote attention to Passion music,

and, from that time until the death of Bach, it was held in estimation.

Bach's "Passion Music," or "Passion Oratorios," are masterpieces of musical composition. In his great works the German form of *Passions-Musik* reached its height; and in this it may fairly be said to have passed away; for, since the death of Bach, no one has seriously attempted, either to tread in his steps, or to strike out a new ideal fitted for this peculiar species of sacred music. The oratorio has been farther developed, and has assumed forms of which Bach could have entertained no conception; but the glory of having perfected this particular art-form remains entirely with him; and it is not at all probable that any future composer will ever attempt to rob him of his well-earned honor.

The Oratorio sprang from the Passion plays, etc., and is the highest development of sacred narrative in musical setting. It consists of airs (solos), duets, trios, choruses, recitatives, etc., musically illustrating some subject taken from the Scriptures. The word oratorio is derived from the Italian word *orare*, "to pray."

The first oratorio of which we have an account was entitled "*Rappresentazione di Anima e di Corpo.*" It was composed by Emilio del Cava-

liere, and was performed and printed at Rome in 1600. It was represented in action on a stage in the church of La Vallicella, with scenes, decorations, chorus and *dances*.

The oratorio proper, however, made its appearance first in Germany not long after the beginning of the seventeenth century, and it is to that country that we are indebted for the grandest compositions of this kind. The greatest composers of oratorio music were Bach, Spohr, Handel, Haydn and Mendelssohn. (See "Biographies," page 61)

The oratorio is the highest art-form to which the musician can aspire. Very few succeed in rising to the height of musical ability necessary for the accomplishment of such a task as writing an oratorio.

Who can listen to those wonderful works, "The Messiah," by Handel, "The Creation," by Haydn, and "Elijah," by Mendelssohn, without being filled with the true spirit of devotion? Such works of art draw us nearer to the Omnipotent Power which gives to man the *genius* through which that Power speaks.

CHAPTER X.

THE OPERA.

The opera is the successor of the miracle-plays. An opera is “a dramatic entertainment, of which music is a necessary part,” according to the generally accepted definition, although the word *opera* means *work*.

The Italians were the inventors of the opera; and Italy, until within a few years past, has always been considered the home of this style of music. The first opera was composed by Angelo Poliziano, and was performed at Rome in 1480. It was nothing more than a copy, slightly altered, of the “miracle-play.”* It had secular (not religious) words, however, which had been prepared by Cardinal Riario.

In 1500 the Popes possessed a theatre at Rome, with scenery and mechanical contrivances; but no operatic work of consequence was produced until 1574, when Claudio Merulo composed an opera which was performed at Venice in the

* See Chapter IX.

presence of Henry III, who was passing on his way from Poland to claim the crown of France. At about the same time, Vincent Galileo, father of the great astronomer, invented the recitative, which is that part of the opera in which the words or verses are *recited* in musical tones, with no attempt at *air* or *song*. Montiverde, a musician of some fame at that time, improved the opera by giving more importance to the *accompaniment* of the singing by musical instruments.

The first opera, complete in modern form, was written by two of the best musicians of Florence,— Giulio Caccini and Giacomo Peri—in 1597.

Cherubini is said to have been the first to inaugurate the modern Italian school of opera. After him came Rossini, whose beautiful operas are so well known. Bellini, Donizetti and Verdi are also famous names among Italian composers of opera.

In France the greatest triumphs of opera were gained by Gluck, a German. The French composers who have gained celebrity, have followed his examples.

It is in Germany that the highest forms of development in the opera have been made; the expression of passion, the perfection of instrumental accompaniments, orchestral coloring and

scientific writing, being especially due to German invention and influence.

In many of the German and French operas of a lighter character, spoken dialogue is introduced in the place of recitative ; and the same practice is often observed in English opera, so called.

There are many varieties of opera, but the chief are : the grand opera, or *opera seria* ; the romantic opera, or *opera drammatica* ; and the comic opera, or *opera buffa*. There are of course many works which partake of more than one of the styles indicated by the above divisions ; but, as a rule, these three classes are sufficiently distinct.

